

Vol. 7
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*Works
for Guitar*

GREAT COMPOSERS
Latin America - Venezuela

Antonio Lauro



✶ Nelly
Ana Florencia
Petronila

Antonio Lauro

Works for Guitar

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Nelly

Gaita al estilo de Maracaibo

Antonio Lauro

Revised by Alirio Díaz

A la Señora Nelly de Afanador

Allegro $\text{♩} = 120$

1/2 V

10

Ossia A. L.

15

1/2 V

1/2 IX

1/2 V

19

23

27

32

36

40

44

47

vibrato

p

D.S. al Fine

Fine

Ana Florencia

Canción de Cuna

Antonio Lauro, 1974

Revised by Alirio Díaz

Para Ana Florencia Gómez

IV V

II 5/6 1^a 2^a II ②

II VII ⑤ ⑥

② IV 5/6 II ③ ④ ⑤ ⑥ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

II 5/6 1^a II 2^a arm. 12 rit. Fine



Petronila

Estudio en forma de Valse Criollo

A Manuel E. Pérez

Antonio Lauro, 1936

Revised by Alirio Díaz

Allegro

1/2 V

Ossia
A. L.
(sempre)

First system of musical notation, measures 1-4. The main staff is in 3/4 time, featuring a melody with various fingerings (1, 2, 3, 4, 0) and articulations (accents, slurs). The bass staff provides a harmonic accompaniment with chords and single notes. An ossia (alternative) line is provided for measures 1 and 3.

Second system of musical notation, measures 5-8. The main staff continues the melody with fingerings and articulations. The bass staff continues the accompaniment. Measure 8 ends with a repeat sign.

III

Third system of musical notation, measures 9-12. The main staff features a new melodic phrase with fingerings and articulations. The bass staff continues the accompaniment. Measure 12 ends with a repeat sign.

①

Fourth system of musical notation, measures 13-16. The main staff continues the melody with fingerings and articulations. The bass staff continues the accompaniment. Measure 16 ends with a repeat sign.

17 4 1 3 2 3 1/2 V 4 0 a m i a m i a 3 0

21 m i a m i a m i a m i a 1^a 2^a Fine